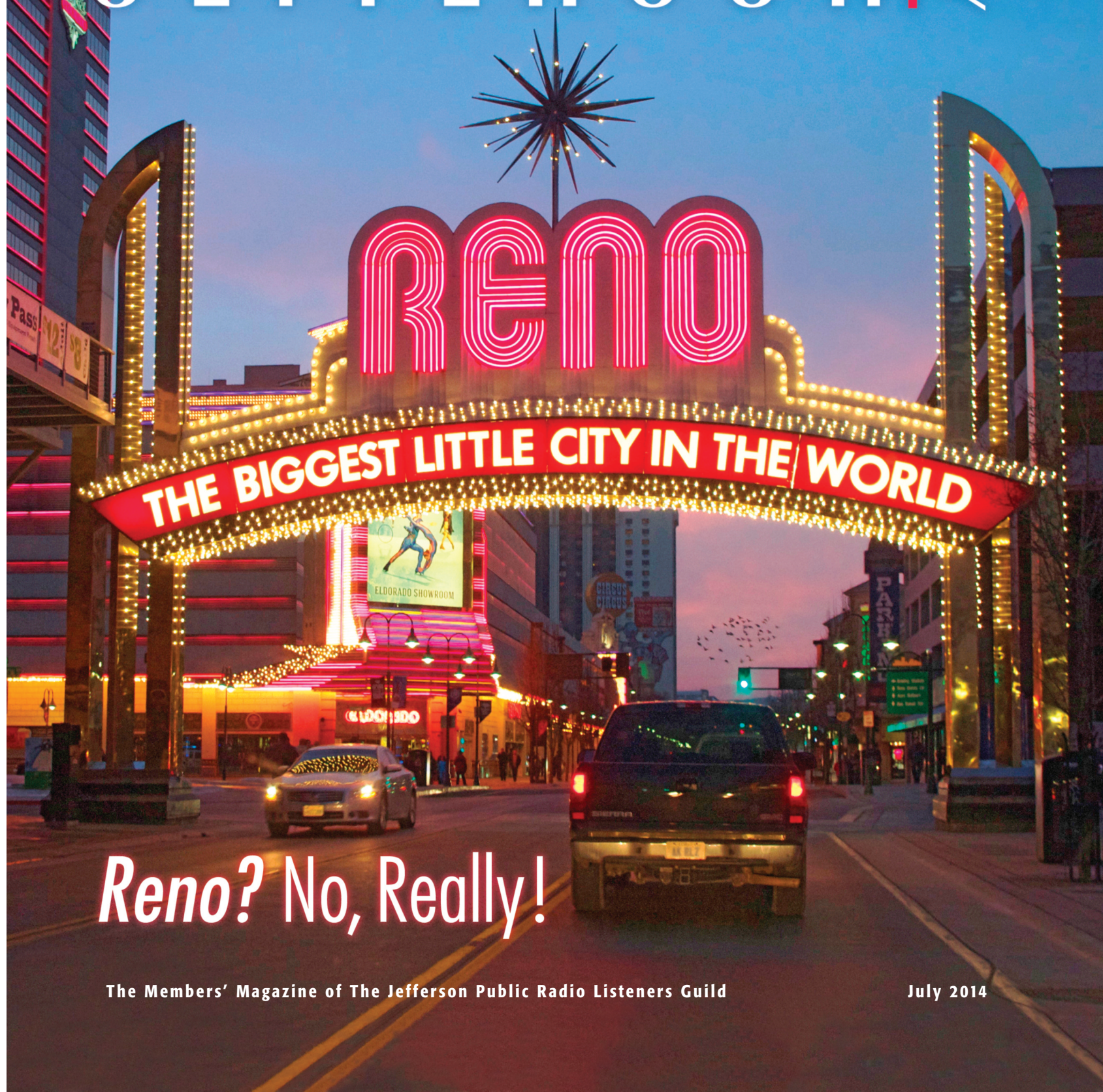


JEFFERSON MONTHLY



Reno? No, Really!

The Members' Magazine of The Jefferson Public Radio Listeners Guild

July 2014

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July 12-26, 2014

James Paul
Music Director

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Associate Conductor

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Oregon Coast Music Festival

James Paul, Music Director
Jason Klein, Associate Conductor

JULY 12th - 26th 2014

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Slow Ponies

July 12 - 7pm Hales Center, SWOCC - FREE

Left Coast Jazz

July 13 - 2pm OIMB Boathouse - Wine tasting & refreshments

Gold Coast Chorus Barbershop

& Sea Breeze Harmony

July 15 - 7pm Emmanuel Episcopal Church - FREE

Paul Safer & Nancy Wood

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July 20 - 2pm & July 21 - 7pm Dolphin Playhouse - FREE

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July 21, 23, 25 - Noon Coos Bay Public Library - FREE

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July 22 - 7:30pm Marshfield Auditorium

Pops Concert: Jason Klein, "Murder, Mayhem & Mystery"

July 24 - 7:30pm Marshfield Auditorium

Left Coast Jazz

July 25 - 7pm Sprague Community Theatre, Bandon

Orchestra II: James Paul, "The Russians Are Coming"

July 26 - 7:30pm Marshfield Auditorium

www.OregonCoastMusic.org



PHOTO: JENNY GRAHAM

Penelope Martin (Kate Mulligan) shares her scheme with Harvey Yates (Robert Vincent Frank) in OSF's production of *The Cocoanuts*, directed by David Ivers.



"Open Country" is a revisionist history of the origins of Country-Western music on exhibit at the Morris Graves Museum of Art in Eureka.

ON THE COVER

Reno's tag line is the Biggest Little City in the World. Neon lights, strip clubs, and casinos vie for visitors alongside foodie restaurants, a world famous rock climbing wall, and a thriving art and music scene. PHOTO: JENNIFER MARGULIS



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Article and Photos by Jennifer Margulis

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Who needs casinos when you can go skating? Every winter Reno sets up an outdoor skating rink, popular with locals and tourists alike.



PHOTO: TOM LAVINE

Christopher George Patterson, Roslyn Seale, Rod Singleton, Ashley D. Kelley, and Abena Mensah-Bonsu in the Oregon Cabaret Theatre's production of *Ain't Misbehavin' The Fats Waller Musical*.

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OLLI membership fees are kept low through member donations and the generosity of the Bernard Osher Foundation. Support of lifelong learning for older adults is a key area of focus for the Osher Foundation. For more information about OLLI, including a course catalog and a listing of free public lectures & events, contact OLLI right away.

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The NPR Newsroom 2.0

NPR recently announced a restructuring of its newsroom designed to more efficiently utilize resources while expanding editorial hubs that combine the digital and audio work of its reporters, editors, producers and bloggers around specific areas of focus.

Make no mistake about it, this restructuring is primarily motivated by the need to address budget deficits that have plagued NPR for the past several years. As part of the plan, NPR will eliminate or leave vacant positions that will result in a reduction of 28 jobs in its News Division. But in making these hard choices, NPR is also adapting its organizational model and implementing significant strategic shifts with the goal of remaining a leader in the dynamic and highly competitive news environment while living within its means.

One of these shifts is NPR's continued development of cross-platform editorial hubs which recognize the way people utilize multiple "old school" and digital platforms to consume news and learn about the world. NPR is doubling down on its effort to de-emphasize the isolated work of lone beat journalists and encouraging an intentional, coordinated multiplatform approach to news gathering. As part of its restructuring, NPR announced the creation of a new News Desk to serve as the hub for breaking news – bringing together two units that already coordinate naturally, NPR's Two Way news bloggers and newscasters. In addition, NPR is turning its Washington Desk into another multiplatform hub committed to original and enterprise reporting on politics and policy as well as creating a new radio/digital hub for Arts and Culture. These new hubs will join the recently launched Education and Global Health and Development hubs. The goal for each editorial hub is to create distinctive, high quality content for radio and digital platforms that complement and build on each other and take advantage of the unique opportunities each platform offers.

Another important shift is a burgeoning awareness of the importance of local station reporters to the coverage of national stories and issues. Gradually, NPR seems to be recognizing that it is often better and cheaper to deploy local NPR member station reporters to cover issues that have national significance. After all, local reporters almost always have a deeper understanding of complex regional issues they have been covering than national reporters who fly in with little sense of place to cover a single story. In addition, local reporters also maintain established relationships with a diverse array of news sources that aren't necessarily the "usual suspects" of a story. Often, this enables local reporters to provide more in-depth, contextual reporting than NPR could achieve on its own at a much lower cost. The problem is that many local station reporters, especially in small markets, don't possess the skill necessary to produce national level stories. And so, there is new focus on working with member stations to develop the skills of local reporters so that they can serve their local communities better throughout the year while being ready to cover a national story for NPR when the need arises. This is truly a win-win-win for local stations, citizens who get better ongoing local journalism, and NPR.

In announcing the restructuring, NPR Senior Vice President for News, Margaret Low Smith, wrote, "As we move forward, our guiding principles are a newsroom that unites our audio and digital storytelling capabilities; sharpens our editorial focus; allows us to create journalism of distinction across multiple platforms; and reflects the diversity of American life." We'll all be listening for the fruits of this effort.

Paul Westhelle, Executive Director
Jefferson Public Radio



Reno? No, Really!

Article and photos by Jennifer Margulis

When my brother was getting a Master's degree at U.C. Berkeley in the early 1990s he'd take road trips to Reno, Nevada every once in a while. After all, it was cheaper than Las Vegas, and a quicker drive. Zach would find himself a motel for 20 bucks a night and hit the casinos, playing low stakes Blackjack as an antidote to the pressure cooker of his graduate studies.

That's long been my image of Reno: a

It turns out there's
plenty to keep a family
busy and happy
for three days in
Neon Babylon.



mostly seedy, rather rundown adult playground where prostitution is legal, everybody smokes, and steak is the meat on every menu.

So it's no surprise that in the decade we've lived in southern Oregon it's never even occurred me to take my family to Reno. Reno? If you aren't going to gamble, hit the Mustang Ranch, or go on a drinking binge, the "biggest little city in the world" has little to offer. Right?

Not so fast.

There's no denying that Reno is a city of contradictions. Two high school seniors smoking cigarettes and betting at John Ascuaga's Nugget insisted you have to gamble (and said all their friends do) because there's nothing else to do if you grow up in Reno. And a larger-than-life pole dancing advertisement on an all-weather outdoor TV screens on Virginia Street in Midtown led my 14-year-old to squeal disapprovingly, "That's not appropriate, Mom! There's porn in this town! We need to go home!" And, yes, John Ascuaga's, where we stayed because it had a great indoor atrium pool with a waterfall, also had so much smoking in the casino downstairs that our putatively non-smoking floor reeked of cigarettes. But when we drove past the pole dancing we were on our way to **Süp**, a family-friendly order-at-the-counter restaurant that serves wholesome sumptuous soups (try the coconut chicken curry, broccoli cheddar, or the spicy crayfish jumbo) and melt-in-your-mouth steak sandwiches drizzled with roasted red pepper horseradish cream. We also visited Andy Warhol and Toulouse Lautrec's exhibits at the state's only accredited art museum that boasts world-class traveling exhibits as good as those that you'll see at the Metropolitan Museum of Art in New York City.

Ben McDonald, Communications Manager for the Reno-Sparks Convention Visitors Authority, tells me that most of the city's tourism industry thrives off skiing at Lake Tahoe and the city's well publicized annual festivals and special events—from balloon racing to the Reno Rodeo. But it turns out there's plenty to keep a family busy and happy for three days in Neon Babylon.

In a high desert valley surrounded by the Sierra Nevada mountain range, Reno is the most populated city in Nevada after Vegas and its surrounding metropolitan area. It's a sprawling metropolis with over a quarter of a million inhabitants located less than 15 miles from the California border and an easy drive to the state's best skiing in the winter and lakeside recreation in the summer at Lake Tahoe.

Since the early 1930s when Nevada legalized both gambling and no fault divorce, Reno's been known as a place to get unhitched in a hurry. When wealthy women looking to leave their marriages would come to Reno for a no-contest divorce, they needed some place to stay while they waited. Dude ranches, where there were

cowboys to keep these ladies company for the six weeks it took to become a Nevada resident, were popular back then. When the divorce went through, the divorcee would stand on the banks of the Truckee River, throw her wedding ring into the water, and wish for a new life, according to Roger Solie, a Nevada history buff.

The fashionable ladies who stayed at the luxury Silver Saddle Ranch were provided with transportation to and from the city in a 1947 Desoto, a beige-colored 4-door automobile now on display, along with over 200 other cars, at the **National Automobile** right in downtown Reno.



The Nevada Museum of Art in Reno is one of the best art museums in the Northwest. Amanda Horn, Director of Communications (far left) admires a recent contemporary exhibit by artist Emilie Clark, "Sweet Corruptions," beside other Sunday morning art enthusiasts.

PREVIOUS PAGE: Gold mining in the 19th century turned Virginia City into a boom town that once boasted 25,000 inhabitants. Mark Twain is just one of Virginia City's famous residents. Now visitors flock to this historic town to enjoy old-fashioned candy shoppes, mine tours, trolley rides, as well as gambling.

Our own car, a Geo Prizm with peeling green paint and upholstery sagging from the ceiling, will never be featured in a museum. But even if you're as allergic to cars as I am, it's impossible not to enjoy this museum, which welcomes some two million visitors annually and was named one of the top five automobile museums in America by *AutoWeek Magazine*. Its collection includes a 1936 Mercedes Benz bought by Sherlock Holmes writer Sir Conan Doyle's son to enjoy on his honeymoon, a 1902 Capitol car powered by steam (the seat installed over the engine became so hot to the touch that the phrase, "hot seat" was coined), as well as



Reno's National Automobile Museum offers free guided tours of their collection of over 200 vintage vehicles.

“
This is weird.
This is Reno.
You have to see it
to believe it.”

the oldest automobile in the United States, built in 1892, with candles for headlights that had to be manually oiled every few blocks while it was being driven. When you walk through the over 100,000 square foot museum you literally walk back in time. My 10-year-old was riveted by the free hour and a half guided tour (offered daily at 1:30 p.m.). My four-year-old preferred dressing up in period clothing and hats.

All that history made us hungry but it was too early for dinner. Instead, we headed over to the **Chocolate Bar**, a high-ceilinged glittery place with six enormous chandeliers and hundreds of twinkling light strands. Abstract brown and white swirls, loosely resembling cocoa pods, decorate the walls. We ordered chocolate fondue for four, served with a tea candle lit beneath it and accompanied by bananas, strawberries, brownies, and pound cake and white chocolate hot chocolate. Since there were seven of us (my husband, our four kids, my mother-in-law, and me), we also ordered custard filled doughnuts served with berry sauce. The hot chocolate was too sweet, and the doughnuts a bit over-fried (like the fritters you get at the Oregon Country Fair) but the fondue was smooth, chocolaty, and delicious. And even if the brownies did crumble and I had to elbow my husband out of the way to get to the fondue (note to self: order two next time), what's not to love about eating gooey

chocolate with an elongated two-pronged fork?

After all that sugar, we headed to the **Reno Riverwalk**, a miles-long path along the Truckee River where you can rent bicycles and Segways, as well as inner tubes and rafts in the summer months, so the kids could get their yayas out and the grownups walk off the extra calories. My four-year-old played Princess on the rocks along the river in the brilliant sunshine, and my older daughters sighed over the one merganser and dozens of common mallards that bobbed past. We spied a river otter that was teasingly poking its head in and out of a drainpipe. It seemed incongruous to see such a playful mustelid just blocks from the smoke-filled downtown casinos.

According to Patti Bakker, Truckee River Project Manager for The Nature Conservancy, it turns out it is. “That’s exciting,” Bakker tells me when I interview her by phone after we get back. “River otter have only been sighted a few times in the downtown Reno reach, she says. “It’s very lucky.”

Once a wild thriving waterway that boasted 40-pound Lahontan cutthroat trout and hundreds of species of birds, the Truckee had been highly degraded over the past century (and not just from the wedding bands). In a misguided albeit well-intentioned project to reduce flood damages in Reno and Sparks, the Army Corp of Engi-



Wealthy women looking for a quick divorce would be chauffeured to and from town in cars like this one.

neers started straightening the river in the early 1960s, Bakker explains. The river straightening, combined with decades of diverting water out to irrigate pasture lands and use for drinking, resulted in the die-off of as much as 90 percent of the native plants and most of the animals that depended on them. Much of the wildlife, including deer, frogs, turtles, mice, voles, otter, fish, raptors, and songbirds disappeared from the area. But Bakker, who has been working for the last seven years in Truckee River restoration, says that the efforts of The Nature Conservancy and local, state, and federal agencies that began in

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Jefferson Almanac

Madeleine DeAndreis-Ayres

"Women of a Certain Age" Are Still 4th Graders At Heart

A difficult thing about becoming a woman "of a certain age" is that, while your driver's license attests to the fact you are said woman "of a certain age" often your sense of self is still in 4th grade.

On the last day of school a couple years ago, the state of California wanted all hands on deck...learning, learning, learning, even though finals were over and grad parents took over the school to decorate for grad night. Teachers and students were still called upon to satisfy the ADA (Average Daily Attendance) vulture, so what to do? When students figured out the only reason they were supposed to show up for school was to satisfy a number on a ledger line, it was going to be tough convincing them to sit quietly and listen to their English teacher read the Transcendentalists for ninety deadly slow minutes. What to do, indeed.

Fortunately Etna High has a young, cool, sassy P.E. teacher who—while mature and professional—still remembers what these last school days are like for teenagers and volunteered to set up a school-wide kick ball tournament as a last hurrah to the school year. I was game, as given the two options—the Transcendentalists or kickball—I thought even Thoreau would probably go for spending a spring day out in nature over sitting in a stuffy portable classroom. Gotta experience first-hand God and the "over-soul" and, well, stuff.

We divided the students into teams and let the games begin. Because I am still a competitive 4th grader at heart, I offered my services as a power kicker to all the teams. I may have an inflated sense of my athletic prowess but, I did make it on base quite a few times and it is on record that I stole a base or two and even scored. High fives all around.

Which brings me to the issue of "being a certain age." Like you, I have read articles in the waiting room at the dentist office on the "importance of stretching" before rigorous physical activity. I read those things and think that does not apply to me because I regularly exercise at the gym, take yoga, Pilates and the occasional "spin" class.

“Like you, I have read articles in the waiting room at the dentist office on the “importance of stretching” before rigorous physical activity.”

Stretching before kickball? That seems antithetical to the spirit of the sport. How often do real 4th graders consciously stretch before competitive sports? I can't imagine an 8-year old chirp, "Hold on, remember what the experts say about stretching before competitive foursquare!

You don't want to pull a groin muscle do you?"

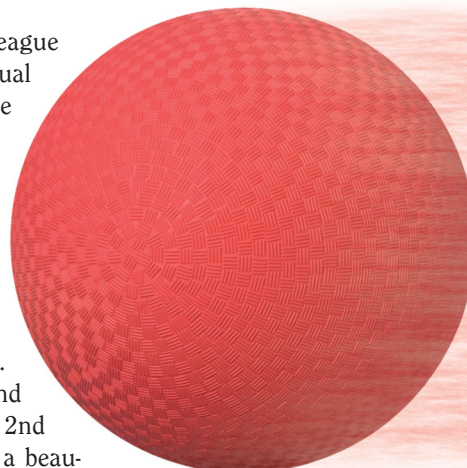
So suffice to say, I did not stretch before the kickball game. Do you know that you can tear your hamstrings right at the point where your hip attaches to the part of your body that makes actual walking and bending possible? I did not know that. And, as a consequence of tearing those hamstrings, walking and bending become so painful you actually consider filing for a Workers Comp. disability because, heck, you WERE hurt on the job.

My long-time colleague Millie—this was her actual last day of school as she retired that year—did not stretch before playing either. Millie, in great shape for a "woman of a certain age," was feeling especially frisky because of her pending retirement. She nailed the ball and sent it sailing over the 2nd baseman's head...it was a beau-

tiful play and she sprinted like a gazelle to first base. In her mind, Millie was the 4th grader with pliant calf muscles, not the AARP member with occasional joint pain. So Millie, like any 4th grader on the last day of school, got greedy and took another base. It was stealing 2nd base that Millie's actual age collided with the age she was in her heart and left her with an exquisite calf injury that continues to remind her of what happens to those of a certain age when they think and act like 4th graders.

So as Millie and I, "women of a certain age," hobbled off the field, we were saluted by our fearless and endlessly competitive 4th grade selves; glad to still be at the plate, still in the game. To paraphrase Shakespeare's Falstaff, "Discretion is the better part of valor." The next time you find yourself in a kickball game, stretch those muscles beforehand. Your "woman—or man for that matter—of a certain age" self will thank you for it even if your 4th grade self thinks it's a waste of time.

Madeleine DeAndreis-Ayres retired from education and is glad she doesn't have to pretend Common Core is the greatest thing since the last greatest thing.



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Theatre and the Arts

Molly Tinsley



When Families Collide

I confess: Thornton Wilder’s *Our Town* was never *my* town. The notion of family rooted in the same rural village for generations is light years from my reality as the grandchild of immigrants and a migrant military brat. Similarly, despite Wilder’s innovations in dramatic technique, the human condition as portrayed through Grover’s Corners seems abnormally normal. The young fall in love and marry; people die, one prematurely in childbed, another lost to war—the patterns of human activity evolve like the seasons, seemingly immune to the sort of frenzy that rattles contemporary life.

The insular, slow-paced world of *Our Town* gets a radical update in Quiara Alegria Hudes’s *Water by the Spoonful*, enjoying a split-run in the Thomas Theatre (it ran until June 20 and then runs again September 4–November 2). Like Wilder’s

ground-breaking play, this Pulitzer prize winner, transparently directed by Shishir Kurup, follows the lives of two families by spotlighting meaningful moments rather than a single, propulsive line of action. It also lends itself to minimalist staging. Designer Sybil Wickersheimer’s floorplan for *Water* perfectly echoes the fragmentary structure—two rows of luminous white square platforms with paths between. The separate platforms suggest the inverse of Wilder’s tight-knit community, yet in the end, recurring water images give birth to a projected waterfall, which floods and unites them all.

The Ortiz family left Puerto Rico for a barrio in Philadelphia. Second generation Yazmin (Nancy Rodriguez) is the success: her musical gifts have earned her a graduate degree and an adjunct college teaching job. Her cousin Elliott (Daniel Jose

“
The insular, slow-paced world of *Our Town* gets a radical update in Quiara Alegria Hudes’s *Water by the Spoonful*.
”



PHOTO BY JENNY GRAHAM

John (Barret O’Brien) tends to Odessa (Vilma Silva) in the OSF production of Quiara Alegria Hude’s *Water by the Spoonful*.

Molina) has had a tougher go. Though he aspires to an acting career, he enlisted in the Marine Corps, saw combat in Iraq, and got his leg torn up there. Other family members remain offstage, evoked through nostalgic narrative, even the most important and heroic Aunt Ginny. A community activist and mother to everyone, she is dying of cancer, and the news of her end comes via cell phone to Elliott and Yaz, as he fills a Subway order and she delivers a lecture on jazz.

The second family in this play is the creation of Odessa (Vilma Silva), a recovering crack addict. As Haikumom, she moderates an online chatroom for crackheads struggling to stay sober. Although the text of the play treats her identification as Elliott's biological mother as a second-act revelation, the juxtaposition of the two families is more powerful, and less confusing, if we know of her connection to and estrangement from the Ortizes. For as Yaz and Elliott grapple with Ginny's death, Odessa referees scenes of cyber-confrontation among Orangutan (Celeste Den), Chutes and Ladders (Bruce A. Young), and Fountainhead (Barret O'Brien)—the challenged souls whom she has transformed into her replacement family—multiracial, globe-spanning—about as far from Grovers Corners as you can get.

It doesn't take long for this *ersatz* family to absorb all the interest and empathy in the theatre. Den's Orangutan, a young woman who was adopted from Japan by a couple in Maine, can't control either her flip-pant mouth or her flapping limbs, yet she has the candor and courage to reach out when in need. Young is dead-on as the middle-aged, African-American GS-4 bureaucrat, who has accepted low-risk monotony as the price of survival. As he takes the gigantic steps necessary to meet Orangutan in Japan, simply to offer her "a flesh-and-blood hand to grasp onto," he emerges as a near-mythic hero. Barrett fascinates as the unemployed CEO with the chronic smile—his delivery insinuating that Fountainhead's just-right bio and resume is just plain wrong. One of the best moments in the play catches his bravado and denial giving way. He and Chutes and Ladders have been at each other's virtual throats. Fountainhead makes a remark about his dealer. Chutes and Ladders taps out a cross-country correction—"your ex-dealer"—and Fountainhead returns a genuine, "Thanks." He later joins Haikumom for a riveting face-to-face, during which we see how well-organized and dedicated

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OGDEN



ROEMER



WILKERSON

They always wanted to be architects. They became damn good ones.

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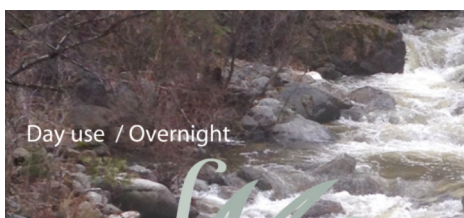


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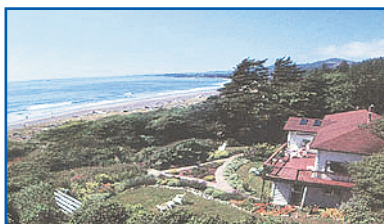
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Inside the Box

Scott Dewing

A Horde Of Digital Hoarders

In his essay “The Morality of Things,” the late writer Bruce Chatwin asserted, “All civilizations are by their very nature ‘thing-oriented’ and the main problem of their stability has been to devise new equations between the urge to amass things and the urge to be rid of them.”

Chatwin was obsessed with things. Before emerging as a prominent and much-celebrated travel writer with a keen sensibility for place, Chatwin worked as an art dealer at Sotheby’s where he became an expert in Impressionist art.

Chatwin wondered why we humans have a penchant for collecting and keeping things. “A chimpanzee uses sticks and stones as tools, but he does not keep possessions. Man does. And the things to which he becomes most attached do not serve any useful function,” Chatwin mused. “The question I would like to ask (without necessarily being able to answer it) is, ‘Why are man’s real treasures useless?’”

I’ll not be able to answer that question either, in part because I’m not fully convinced of its premise: that our most treasured possessions are inherently “useless.” I’d argue that the fact that we treasure a possession makes it of use to us, if only in an intangible way.

“And do we not all long to throw down our altars and rid ourselves of our possessions?” Chatwin asked rhetorically in his essay. “Do we not gaze coldly at our clutter and say, ‘If these objects express my personality, then I hate my personality.’”

Hopefully not. When I gaze coldly at the clutter of possessions in my office, I certainly don’t hate my personality. I find my collection of treasures to be more totems

that say something about the arc of my life rather than expressions of my personality.

And then, there’s my computer. If I could somehow transform its contents into the physical world, I’d likely be starring in the next episode of *Hoarders*, the popular documentary series that chronicles the struggles of people with compulsive hoarding disorder.

Compulsive hoarders keep items beyond the point of usefulness and suffer from a separation anxiety that makes it physically impossible for them to throw anything away.

We all have a hoarding instinct in us. I have a storage room down in the basement where I hide my hoarding. Other people’s hoarding spills over into

their living area. If you have every copy of *TIME* magazine dating back to sometime during the Truman administration lining the hallway to your bathroom, you might be a compulsive hoarder. If you can’t park your car in your garage because it’s filled with every television set and various stereo components you’ve owned since the 1970s, you’re probably a compulsive hoarder. If your name is Cecil and you are my dad, then you are most likely a compulsive hoarder because your garage is a dangerous maze of every tool and car engine part you’ve ever come into contact with since sometime around the end of the Korean War.

While I don’t collect tools and car parts, I keep most everything digital, rarely ever throwing any files away. And that’s just the files on the hard-drive of the computer on my desk. I have the equivalent of entire storage units full of stuff out in the Cloud where I use services like Google Drive to create and store documents,

CONTINUED ON PAGE 15



Reach for the Blue Sky.

Rise to the Roseburg Blue SkySM Challenge

The City of Roseburg has teamed up with Umpqua Community College (UCC), United Community Action Network (UCAN), Jefferson Public Radio and Pacific Power's Blue Sky program to launch a community challenge to encourage local citizens and businesses to support renewable energy by enrolling in Pacific Power's Blue Sky program.

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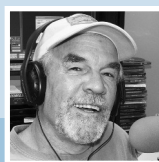


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Recordings

Derral Campbell

Charlie!

Ralph J. Gleason was the *San Francisco Chronicle's* Jazz and Rock critic in the 1960s, and I learned a lot from his columns. At the end of his thrice-weekly observations and reviews, he'd run a list of upcoming shows in the Bay Area. The bands seemed fascinating; names like Grateful Dead or Country Joe and the Fish signaled something fresh going on. The longest name was Charlie Musselwhite's South Side Sound System, and I wondered what kind of music the man with the odd name made, and where in San Francisco was the South Side. Daly City?

As a freshman in college, I finally got to see what was then called the Charlie Musselwhite Blues Band in 1967, at the Straight Theater on Haight Street. I'd already seen Junior Wells with Buddy Guy and Otis Spann at the Fillmore Auditorium, but this was a bit different. Where Junior Wells and his band were more of a show band, well-rehearsed and somewhat choreographed, Musselwhite and his group seemed more free-form. They watched each other and interacted among themselves with more improvisation. The songs were open-ended, and what struck me was hearing some of the same songs Junior had performed (i.e., "Early in the Morning") with a totally different presentation.

Tim Kaihatsu played guitar in Musselwhite's band, and he constantly maintained eye contact with the others, signaling solos, stops and various nuance. Their efforts were more collaborative than individual, even the solos. Tim died a few weeks ago, and I was reminded of his great musicianship by the many remembrances posted by his contemporaries. But Charlie!

With slicked-back hair, black sport coat

and sunglasses, Musselwhite had a hell of a presence, but it wouldn't have been so striking if his music hadn't more than matched the image. Where Junior Wells'

With slicked-back hair,
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harmonica playing was tight, rhythmic and concise, Charlie was more free-form. And his compadres (especially pianist Skip Rose) were as much about Jazz as Blues, making a type of music that really couldn't be labeled. It was just GOOD, and seemed to be stretching out in search of new directions. It was restless and relentless. And there

was a genial aspect as well. Charlie's good-natured way made the listener feel welcome and included.

I was hooked. The Junior Wells/Buddy Guy/Otis Spann seed was bearing incredible fruit, and I followed Musselwhite around the Bay Area from show to show. I saw Albert King at the Fillmore, and more Blues styles followed, but Charlie's music resonated for me from that first time, and I got his first album and played it over and over. But that record, *Stand Back*, had been recorded with a different band and a different feel than the music I was seeing in the Bay Area. Harvey Mandel's guitar work just didn't swing like Kaihatsu's, though there was lots of fine harmonica playing.

Charlie's 1968 release, *Stone Blues*, featured Tim Kaihatsu and most of the band I had been seeing, with several excellent Little Walter covers and some longer tunes with extended solos. I must have owned 10 copies of the record, and gave copies away from time to time, evangelizing the Blues with Charlie's help.

After I left San Francisco, I followed Charlie Musselwhite over the years, catching his shows whenever I could. He always featured great guitar players (such as

Eddie “Hi Tide” Harris, Luther Tucker, and Mike Schermer) and a swinging band, and he seemed to be on a ceaseless tour of the United States. I’d hear from friends who caught Charlie in tiny towns throughout the nation. But drink and drugs dulled the luster, and it became a crap shoot - would he show up, could he stand up, would he feel like really entertaining an audience? Except for 1971’s *Leave the Blues to Us*, his albums remained top-notch. And thankfully, he pulled the plug on the party in 1986.

Despite some inclusion in mainstream entertainment, like the Blues Brothers 2000 movie and his work with Cindi Lauper, I never felt that Charlie had received his due as a creative musician. His merging of Memphis country Blues (Will Shade of the Memphis Jug Band was an early influence), Chicago postwar Blues and world music (recording with Cuban musicians, touring Brazil) makes his music distinctive and original. And now, in 2014, Charlie has finally been accorded some official respect. After eight previous Grammy nominations, his collaboration with Ben Harper, *Get Up!*, was awarded the Grammy for Best Blues Album. He also just received a couple of Blues Music Association awards for his work on the Grammy-nominated *Remembering Little Walter* project, garnering Best Blues Album and Best Traditional Blues Album recognition. (This show, organized by Mark Hummel, appeared in Redding at the Cascade Theatre a couple years ago.) Charlie has now played the White House as well, and his inclusive, inventive brand of Blues is becoming more familiar, and accessible, to people around the world.

Nearly fifty years after I first noticed his name, dozens of shows and twenty albums later, one of my original inspirations in the world of music has received what amounts to establishment recognition. The validation is more than merited, and I take my hat off to the man whose “South Side Sound System” made me curious, all those years ago. Viva, Charlie Musselwhite!

“Good Rockin’ Derral” Campbell has lived in the State of Jefferson all of his 65 years, and has been programming Blues music on the radio since 1986. He joined Jefferson Public Radio in January of 2004, and his interest in the Blues includes playing saxophone in The Blues Rollers, a band from Redding.

Inside the Box

From page 12

Picasa to upload and store pictures, and Dropbox for even more files, most of which I’ve not accessed for years now.

Why am I keeping all this digital detritus? Because I can. Data storage has become so cheap and prolific that I no longer have to think about throwing away any of my digital possessions. Not having to throw anything away, however, has resulted in the negative side-effect of no longer giving much attention or thought to the management of those digital files. Just as the homes in *Hoarders* are filled to the rafters with horrifying stacks of objects and willy-nilly piles of useless accoutrements, so is my digital house—and probably yours too.

We are a horde of digital hoarders. We take thousands of photos and videos and never throw any of them away. We write emails, texts, blog postings, and crappy columns about technology and never throw away any of it. We keep it all, no matter how mundane or useless. The very systems we’ve built have a bias toward hoarding. For example, when was the last time you deleted a posting off of Facebook? I never have. Facebook and other social media such as Twitter are designed to be a stream, a constant flow of data draining into the swelling digital ocean of the Internet.

When I gaze coldly upon my digital clutter, I can’t help but wonder if it does in some way express my personality. If so, then I hate that personality because it is the personality of a compulsive, undiscerning hoarder. Like Chatwin, I long to



rid myself of most of my digital possessions so that I can truly treasure what I’ve chosen to keep.

But there’s so much of it now that I’m paralyzed from undertaking such a Herculean task. Perhaps what we need in this age of digital deluge are systems with a bias for discarding rather than keeping. Perhaps something like a shrewd, artificially intelligent digital archivist to assist us in discerning what to keep and what to throw away; a kind of bitchy and nagging Siri.

“Hello Scott, it looks as though 294 of the 302 photos you took while camping this weekend are complete crap. Shall I delete them for you and archive and tag the eight good ones?”

Yes, please do.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Hoarded archives of his columns and other postings can be found on his blog at: blog.insidethebox.org

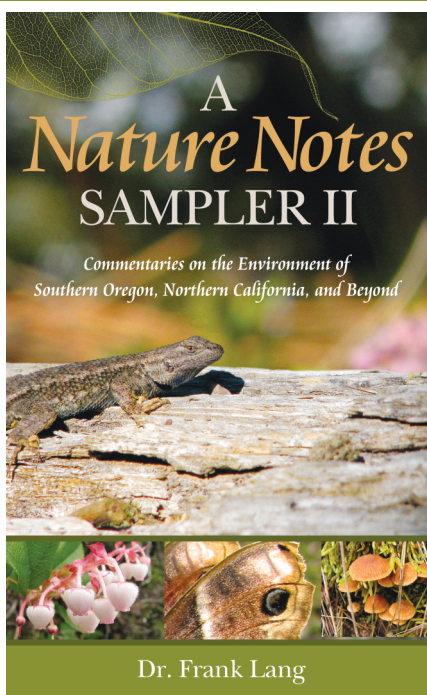
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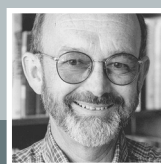
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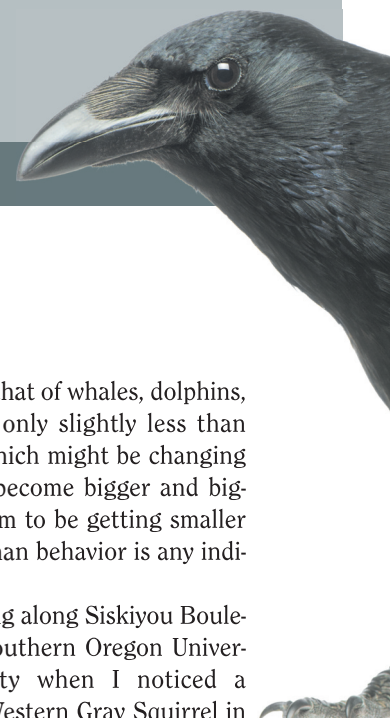
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Nature Notes

Frank Lang



Crow Murder

Yesterday, 5 May 2014, I had two encounters with Crows in Ashland that make me think I know why a flock of crows has been a Murder of Crows since ancient days when a group of Crows was known as a Murther of Crows. Crows' collective name might be based on their attraction to roadside or battlefield carrion or that Crows get together to decide the fate of another Crow behaving badly.

First, Crows ain't dumb, if Crows could speak human or write in English they would never say or write ain't. Crows along with Ravens, Jackdaws, Magpies, Nutcrackers, and Jays are members of the bird family Corvidae. Corvids are among the most intelligent of birds having demonstrated self-awareness in mirror tests and tool making ability. Their body mass to

brain ratio equals that of whales, dolphins, great apes and is only slightly less than that of humans, which might be changing as human bodies become bigger and bigger and brains seem to be getting smaller and smaller, if human behavior is any indication.

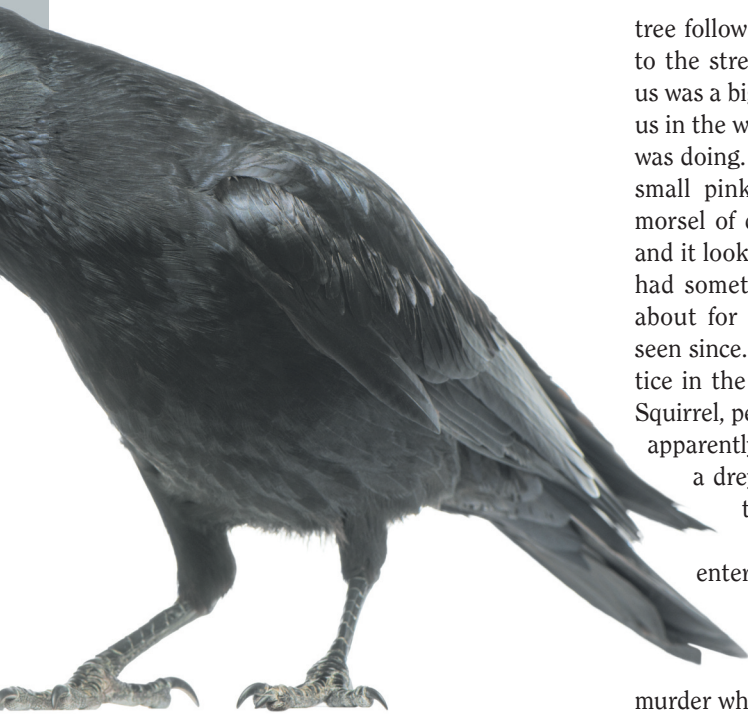
So, I was driving along Siskiyou Boulevard in front of Southern Oregon University when I noticed a Western Gray Squirrel in the median strip. Now this is cause for alarm because these squirrels are truly flummoxed when it comes to cars and trucks, which seems to be their major urban predators.

Death by Subaru or Volvo appears to be the norm for Gray Squirrels in tiny, upscale Ashland. Squirrel stands at road's edge and when a car approaches, it dashes into the street, then when car is upon

“Death by Subaru or Volvo appears to be the norm for Gray Squirrels in tiny, upscale Ashland.”



A MURDER OF CROWS AT DISNEYLAND. WIKIMEDIA COMMONS.



them, they whirl around and hurl themselves back curbsward, usually under the wheels of the vehicle.

As I proceeded along, I noticed three crows dive bomb the squirrel, who suddenly flung itself off the median into traffic to be? You guessed it, run over by the car in front of me, which might have been an old blue Volvo sedan. As squirrel lay twitching in its death throes, the three spun around seemingly to inspect their handy work and probably to decide how to share the eyes and who gets the entrails and other body parts. Murder I say, and maybe premeditated murder at that.

Earlier this spring I noticed a pair of Mourning Doves flying about in my Darwinian Garden. It was soon apparent they were setting up a household in the branches of the Atlantic cedar just outside our living room window. Now nesting for Mourning Doves is not a big deal. Said nest is usually a pile of sticks designed in such a way that eggs and nestlings don't roll off and that's about it.

After I returned home from our crow encounter on the boulevard, Rupert our Westie, started to raise a ruckus from the back of the couch where he can see both the street below and the Atlas cedar. It wasn't "Here's Casey," the neighbor dog with whom he has issues, or "look a deer," or "there's a squirrel, or new people, or there's a cat," kind of bark. It was a come quick and look at this" kind of bark, a "be prepared for war" bark, delivered with an air of urgency. So I moved to look out to the

tree following Rupert's gaze and not down to the street. There in the tree its back to us was a big black crow. When Crow noticed us in the window it flew off to reveal what it was doing. In its big black shiny beak was a small pink featherless something, a tiny morsel of dove, a nestling. Barking ceased and it looked like the Mourning Doves now had something to mourn. The doves flew about for a short time and haven't been seen since. Something Nature Notes did notice in the cedar later was a Western Gray Squirrel, perhaps looking for an omelet. But apparently not, squirrel has been building a drey in the approximate location of the dove nest, which might indicate a family of baby squirrels to entertain the dog in the near future.

Was a this clear case of first degree murder by Crow? Only if human "Crows" are guilty of murder when eating Peter Rabbit, Grownup Bambi, Henny Penny, or leg of Lambikin, not mutton. Murder is usually a word reserved for humans killing humans.

Any dead Crows and Jays you might find when out and about, were likely not murdered, but may be victims of West Nile Valley Fever, a viral disease that causes all kinds of health issues in birds and mammals including humans and horses. The viral vectors are mosquitoes, of the blood sucking sort, mentioned in our recent bee-fly essay. Our Corvids act as a viral reservoir for this relatively new form of pestilence in the New World. If you find a dead crow or jay, do us all a favor and phone your county health department to find out what to do and where to take the carcass for analysis. If you asked to bring bird in, pick it up with a plastic bag like you do when cleaning up after your dog so you don't have to directly touch the bird. The likelihood you might get the virus by handling the corpse is slim, but why take a chance?

All this makes Nature Notes wonders about the origin of the expression "eating crow."

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.



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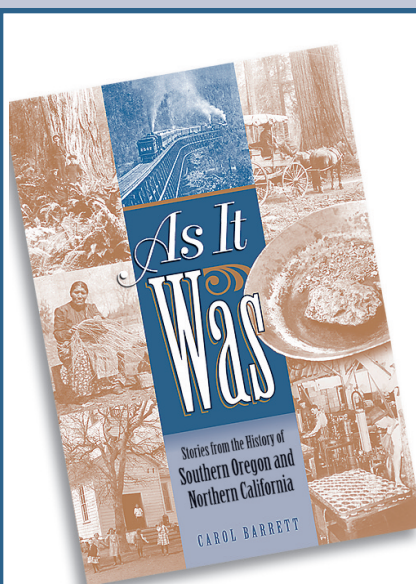
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BY CAROL BARRETT

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As It Was

Stories from the State of Jefferson

Ashland Laboratory Provides Eagle Feathers to Native Americans

By Nancy Hoffman

Ashland, Ore., played a unique role when the Endangered Species Act of 1973 curtailed Native American access to golden and bald eagle feathers. The Indians use them for headdresses and religious activities, including burials.

During the 1980s and early '90s, the nationwide scarcity of feathers was addressed by the U.S. Fish and Wildlife Service Forensics Laboratory located on East Main Street in Ashland. The laboratory's eagle repository collected dead eagles from wildlife agents around the country. The eagles had usually died from electrocution or poisoning. By making their feathers available, Ashland's lab reduced illegal eagle hunting. Some Indian tribes were not satisfied that it took up to two weeks to grant their requests for feathers and up to 18 months to obtain a whole carcass. In 1992, a member of the Yakima Nation was arrested for killing four eagles in Eastern Oregon. He appealed on grounds of religious discrimination, but the Oregon District Court found that the government had a compelling interest to protect eagles. While the Forensic Lab is still in Ashland, the National Eagle Repository moved to Denver in 1995.

"Native Americans and Alaska Natives." *U.S. Fish and Wildlife Service, Office of Law Enforcement.*

Web. 22 May 2014. "Timeline." *U.S. Fish and Wildlife Service.* Web. 22 May 2014. "Timeline." *U.S. Fish and Wildlife Service.* Web. 22 May 2014.

Charles Kappler of France Brews Beer in Etna, Calif.

By Gail Fiorini-Jenner

Born in Alsace, France, in 1834, Charles Kappler emigrated to Yreka, Calif., in 1860, where he worked in a brewery.

In 1868, Kappler bought a brewery from A. P. Hartstrand located three miles east of Etna before building a new brewery in 1872 in Etna. A fire destroyed it in 1875, but Kappler rebuilt it, enlarging and modernizing the operation. Kappler's had an enormous three-story home on Main Street, where sometimes Catholic services were held. It also functioned as a school and workers' boarding house. Kappler built the first ice plant in Scott Valley and installed the first electric lights in Etna in 1898. From an electrical plant on Johnson Creek, he powered fans to cool the ice house and brewery, which produced 30,000 gallons of beer each year that was shipped all over Southern Oregon and Northern California. Etna Beer won a gold medal at the 1915 World's Exposition in San Francisco. Although the brewery closed with Prohibition, a new Etna Brewery opened in 1990 on the original site. Today Etna Beer has been dubbed the "official" beer of the mythical State of Jefferson.

Source: Ball, Lottie A. *Siskiyou Pioneer and Yearbook*. 2nd ed. Vol. 8. Yreka: Siskiyou County Historical Society, 1956. 33-34.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am and 9:57pm following the *Jefferson Exchange*.

Poetry

Sam Roderick Roxas-Chua

Pressed Leaf

You point to the great catalpa and say,
Its leaves don't just fall, they are offered.

The process of giving takes a year,
sometimes a whole lifetime.
An unmarried botanist can tell you why.
She may even offer you *Lapsang Souchong*,
the loudest of all teas.

Examine how unnatural
flattened things are;
they cry for dimension, justice
and air. They suffocate in suspension,
their cells, exempt from rebirth,
their vascular bundle—the spine,
too stiff even for wind.

Now look at your hands,
ten pillars of causes and conditions,
two valleys of flesh separated at birth,
once pressed they symbolize prayer.
Sometimes you say, *It is best to surrender.*

This month's poems are from Sam Roderick Roxas-Chua's new book, *Fawn Language*, published by Tebot Bach (tebotbach.org). His work also appears in *Motionless from the Iron Bridge: A Northwest Anthology of Bridge Poems*. He is a member of the Red Sofa Poetry Critique Group in Eugene, Oregon, and Centrum's Madrona Writers Group in Port Townsend, Washington. He is proprietor of the Poetry Loft in Eugene (thepoetryloft.net), and is completing an MFA through Pacific University's Writing Program. Recently Sam Roxas-Chua won a First Prize award for the *Missouri Review's* 7th Annual Audio Contest.

Writers may submit original poetry for publication in the *Jefferson Monthly*.

Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
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126 Church Street, Ashland, OR 97520

Please allow two to four weeks for reply.

Moon as Shadow

Across the street
survives an empty lot.
A house made of many sunsets,
bulldozed in one summer day.
That evening, my father
sits me on the front porch
and takes my shoes off
with his teeth.

Remember this, he said.
Don't go calling the earth
your only home, because
one day you will press your
feet to the ground, and
it will not push back.

I wanted to learn more.
I wanted his tongue-and-a-half
to finish the story about the boy
in blue. The boy who listened well,
who unstitched over night
into a man, growing into
his shoes.

This is the story of anvils.
Those men, othered, born
in between apron folds.

There is a piano in everyone's
heart, and I can hear the octave
in the bruise.



EarthFix

Devan Schwartz

A Wild And Scenic Underground River In Southern Oregon?

A proposed expansion of Oregon Caves National Monument would make the River Styx the nation's first underground river to receive Wild and Scenic status. The River Styx flows through the main cave system of the national monument in Southern Oregon. The water drains into the Illinois River before joining the Rogue River.

Recently, Rep. Peter DeFazio, D-Ore., pushed for such a designation during a House Natural Resources Committee hearing. DeFazio noted previous failed attempts to expand the monument (1939, 1949, 1999) – before as much was known of its environmental importance. “We now understand the extent of the caves, we understand the watershed that feeds the unique River Styx, which I invite people to visit,” DeFazio said. DeFazio’s proposal involves a land transfer of 4,070 acres from the Rogue-Siskiyou National Forest to the National Park Service. DeFazio aide Travis Joseph said the idea is to have a single entity managing the watershed and bringing additional federal monies into the monument.

Joseph said the expected benefits include better stream protections, more active

forest management and the construction of a trail system.

In his committee testimony, DeFazio added that “it would certainly benefit the caves, the water quality, and give an opportunity for some recreational experience.” A similar push is underway in the Senate, where the Energy and Natural Resources Committee has approved legislation expanding the national monument.

Christine Peralá Gardiner is one of dozens of the Josephine County residents that wrote letters in support of the expansion. Gardiner is co-owner of Siskiyou Alpaca in Josephine County. She formerly taught watershed science at Portland State University.

“Both the quality and the quantity of waters supplied by headwater streams, like the River Styx, really deserve our protection,” she said. “There is so much more worthy of national recognition and conservation.”

Still, not everyone is supportive, including elected commissioners for Josephine County, where the monument is located. They passed a county resolution opposing the national monument expansion.

In the resolution, the commissioners wrote “the Board has determined that the additional contribution required of the County and its residents would have a detrimental effect upon tourism, fire resiliency, multiple use, and economy of Josephine County.”

The commissioners argue that expanding the monument would actually restrict forest management and lead to further wildfire and disease.

Proponents of the expansion say the National Park Service could provide more money and resources, meaning a better-managed forest more resilient to wildfire threats.

The next steps in Congress would be a vote in the House Natural Resources Committee and floor votes in both chambers.

Devan Schwartz is a reporter for *EarthFix*, news fixed on the environment.

PHOTO: The River Styx could become the nation's first underground Wild and Scenic River with a proposed expansion of the Oregon Caves National Monument.

CREDIT: NATIONAL PARK SERVICE



The Splendid Table

Lynne Rossetto Kasper

Classic Pizza Margherita

Thin, crisp crusts like this one are the hallmarks of much of Italy's pizza. Another vital element is not overloading the pie with toppings; less is definitely more on pizza. This dough goes together quickly and can be used after a single rising. If time is very short, blend, knead, rest for 30 minutes, and roll out. No baking stone is needed, since you slip the crust out of the pan and crisp it directly on the bottom rack of the oven during the last two minutes of baking. Use stone-ground, organic, flour if possible. Surprisingly, we've found because of the extra-thin crust and spare toppings, these pizzas actually re-heat remarkably well, so cooking ahead by several hours is an option.

Ingredients

Dough:

generous 1/4 teaspoon dry yeast
1/2 cup warm (about 100 degrees) water
1 teaspoon all-purpose unbleached flour
1 to 1-1/4 cups organic, stone ground all-purpose unbleached flour
1/2 teaspoon salt
additional flour

Margherita Topping:

1 tablespoon extra-virgin olive oil
1/2 medium onion, minced
1 sprig parsley, chopped
1 large clove garlic, minced
1/4 teaspoon dry oregano
1-1/2 cups canned whole peeled tomatoes
1/3 cup packed fresh basil leaves, torn
3 oz fresh mozzarella (in liquid), thinly sliced
2 to 3 tablespoons extra-virgin olive oil
Freshly ground black pepper and salt

Instructions

Neapolitan Style Pizza Crust

In a medium mixing bowl or food processor, blend yeast, water, and teaspoon of flour. Foam should form on the surface in about 8 minutes (if not, yeast is past its prime; find fresher). Then blend in rest of flour and salt, forming a smooth, quite soft, slightly sticky dough. Blend in food processor no more than 30 seconds (then knead 5 minutes by hand); in mixer blend for about 5 minutes; by hand stir to blend and knead 5 minutes. Place in a large oiled bowl, cover bowl with plastic wrap. Let stand in a cool place until doubled in bulk (about 1 1/2 hours). If not ready to bake, keep dough covered and hold up to 8 hours. About 20 minutes before baking, punch down, knead a minute or two and then form into a ball, cover.

Margherita Topping

1. In a 10-inch skillet heat 1 tablespoon oil over medium high. Sauté onion and parsley to golden, then stir in garlic and oregano for a few seconds. Add tomatoes, crushing them as they go into the pan (do not substitute crushed tomatoes). Boil, stirring, 5 minutes or until thick.
2. Spread sauce over rolled out crust, sprinkle with basil, mozzarella, and finally the oil. Finish with generous black pepper and a little salt. Bake as directed above.

Variation: In Naples, fresh or canned tomatoes often replace tomato sauce on pizza. Make sure tomatoes have big, rich flavor and use them judiciously.

More Variations: Sparingly is the operative word here. Use any of the following flavorings, but only enough to flavor, not overwhelm: Sliced red

onion, pitted olives, pepperoni, anchovy, sliced mushrooms, steamed broccoli or cauliflower, salami, prosciutto, roasted peppers, shrimp, cooked Italian sausage, hot pepper, fresh herbs such as marjoram, oregano, mint, garlic, rosemary, or sage. Step from Italian to American pizza and let your imagination fly — Tandoori marinated chicken breasts, oven roasted vegetables, salsa, the BLT, and more.

Assembling the Pizza

To make pizza, lightly oil a 14- to 16-inch pizza pan. Preheat oven to 500 degrees, setting rack as low as possible in oven. Roll out dough as thin as possible to about a 16-inch round (no more than 1/16-inch thick). Spread over pan, rolling in edges to form a rim. Let rest 10 minutes. Top as desired or suggested below and bake 10 minutes. Then using a spatula and thick oven mitt, slip the pizza off the pan directly onto the oven rack by pulling out rack, grasping pizza pan firmly with protected hand, and using spatula or pancake turner to slip pie off pan and onto rack. Slide rack back in place and bake 2 minutes. Slip pie back onto pan, remove from oven. Cut and serve.

Prep time: 25 minutes, plus rise time

Cook time: 15 minutes

Total time: 37 minutes

Yield: Makes one 14- to 16-inch pizza; serving 4 to 6

The Splendid Table airs Sundays at 9:00am on JPR's Rhythm & News service and online at www.ijpr.org

Reno *From page 8*

1999 to restore the bends in the river and rebuild the banks has really paid off. Young cottonwood and willow trees are growing again on the banks of the Truckee, small mammals like mice and voles are returning, and we are even starting to see predators, including coyote, bobcats, and osprey, come back.

“It’s very good to have people reconnecting with their river again,” says Bakker, who encourages rafting and inner tubing down the Truckee, and who also urges visitors to walk, hike, and bird watch at **McCarran Ranch Preserve**, which is now owned by The Nature Conservancy, free to visit, and just a short drive from Reno. You may be lucky enough to sight kestrels, yellow rumped warblers, and osprey. “Sadly in the past not enough people were fully aware of the importance of the Truckee River to their life,” Bakker continues. In addition to providing an important ecosystem for animals and plants and recreational opportunities for humans, the Truckee River is the primary source of drinking water for Reno and Sparks.

The Riverwalk District is also at the heart of a thriving local foodie scene that Reno has developed in the past few years. I compiled a long list of places to try before we left but the restaurant most often recommended was **Campo** which is just across the street from the Truckee. Most of their food is locally grown and they list the names of the farms that supply them with produce on a chalkboard by the door. This unpretentious, almost rustic Italian restaurant has a wood fire blazing in the kitchen and larger-than-life photographs on the walls. My mother-in-law, whose family is from Sicily, ordered the tagliatelle with wild boar Bolognese (which she said was the best she’d ever had), and my vegetarian daughters had Tuscan bean and vegetable soup. The warm kale salad with crispy grana cheese and a poached egg was a big hit, as were the fire-roasted pizzas. Reno may not be the first place you’d expect to find an authentic locally sourced Italian restaurant that is so good and reasonably priced that before you’ve left you’re already thinking about coming back, but there it was.

Another surprise was the art scene. The next morning, a Sunday, we visit the **Nevada**



Scheels is a sporting goods store in Sparks, Nevada, less than 10 minutes by car from downtown Reno. An indoor ferris wheel, aquarium, and wax museum of former presidents (recognize Andrew Jackson?) make Scheels a popular tourist and even school-group destination.

Museum of Art and stay for brunch. Though I’d been told it was an impressive museum I couldn’t help expecting to find a tiny, orphaned nod to art. But the museum is big—60,000 square feet—and the building itself is a work of art by Arizona-based architect Will Bruder. The atrium is open to the top of the fourth floor, and the stairs wind around a central steel column.

“I like the building,” says Nancy Moore, a Reno mom visiting with her 21-month-old. “They do a good job with local artists.”

“Because we’re accredited, our exhibits rival those you’ll see at the Met in New York City and the San Francisco Museum of Modern Art,” Amanda Horn, the museum’s publicity director, tells us as we admire paintings by Toulouse-Lautrec and other artists from turn-of-the-century Paris; marvel at Andy Warhol’s series of famous athletes that I’ve never seen before, and walk on top of an installation by Reno-born New York-based Franklin Evans. The museum’s permanent collection is rich in contemporary art: we saw an eye-burningly colorful painting of Buddhist saints by Takako Yamaguchi that held the whole family riveted and large colorful photographs of stuffed polar bears by Icelandic photographer Bryndís Snæbjörnsdóttir.

“We’re very eclectic,” Amanda Horn says. She’s talking about Reno though she could also be talking about the museum it-

self. “If you want to have vices you can do them legally,” Horn continues. “I don’t drink, smoke, or gamble but I find that it’s liberating that you can if you choose to. That’s the Nevada spirit. We’re very libertarian here.” She tells me she lives in the artsy residential neighborhood within walking distance of the museum and that there’s a booming music and art scene, as well as lots of family owned businesses. “A lot of people who come to Reno are shocked by that,” agrees Cori Thompson, who moved to the city ten years ago from Burbank, California and also works at the museum.

After all that culture the littler kids are ready for something more their speed and my mother-in-law and 14-year-old want ... to go shopping (what is it about malls and teens?), so we split up and I head to the **Nevada Discovery Museum** with the little ones. We stop at a rundown city park with graffiti scrawled on the play structures and then walk in the wrong direction, finding ourselves in a seedy part of downtown asking directions from a homeless man selling newspapers. A few blocks further on a middle-aged man calls after us with a free bag of doughnuts and some gamblers who have not yet gone to bed stumble drunkenly down the street. I’m relieved when we finally arrive at the museum, which could have occupied the kids all day. We make bamboo books, play with marble tracks, and then



A tour guide at the Ponderosa Saloon and Mine in Virginia City, a quick day trip from Reno. Visitors wear hardhats to explore the tunnels, antique mining equipment, crosscuts, winzes, and shafts of this once prosperous gold mine.

head to the inventors' room to work on the day's project of making a functioning parachute to keep a raw egg from breaking when dropped from the second story balcony down to the ground floor. The kids climb, explore and touch everything to their heart's content. I rest. All the exhibits are well staffed and maintained and inviting.

I thought we'd scoop the shoppers up at **Legends** an open-air mall in Sparks, and find some dinner. But we had to check out **Scheel's**, the country's largest sporting-goods store, which a Reno dad told me was his kids' favorite indoor pastime. Scheel's has a full-scale working 1921 Ferris Wheel inside its atrium, which costs a dollar to ride, as well as fish tanks so large they could be called an aquarium. This is weird. This is Reno. You have to see it to believe it. (There's also a display case about the history of the Ferris Wheel, which they cheekily call a museum.)

At the top of the Ferris wheel you can look out of the peaked glass roof and see the sun set over the Sierra Nevada as well as a display of stuffed predators, including a grizzly bear and bobcat. It gets even stranger and more intriguing: around the

balcony of the second floor is an array of animatronic U.S. Presidents that move. Thomas Jefferson recites the Declaration of Independence; Lincoln declaims the Emancipation Proclamation; and there's even a Ronald Reagan. Teachers bring their school kids here to learn about American history. Who knew you could do so much at the mall? ("See, Mom!?" My daughter says.) There's also a small, coin-operated bowling alley in the bowling goods section; an archery range in the archery section; and a putting green in the golf section.

A Side Trip to Virginia City

During the late 1840s when prospectors were flooding California looking to strike gold, some pioneers panned the Carson River on their way. They found gold and decided to stay. Soon after Virginia City, twenty miles away, became a bustling town of prospectors. The first gold mine to open in Virginia City, made over \$10 million. During its heyday the city was a busy, noisy place with some 25,000 inhabitants, 110 saloons, and over 100 operating mines. Now it has only 1,000 year-round inhabitants but welcomes over 30,000 visitors annually who want to take a walk through the past. I expect to find a quaint, sleepy former mining town; it's anything but. The houses are all crammed together, there are souvenir shops, jewelry stores, casinos, candy shops, and hole-in-the-wall museums. Mark Twain used to live in Virginia City but its most famous inhabitant might be a popular madam named Julia Bulette, who was strangled and bludgeoned to death in 1867. A 40-minute drive from Reno, Virginia City has trolley tours, mine tours, train rides, and more stores and museums than you can count. A

fun side trip, especially for the kids, though I find it a little crowded and kitschy. "It'll be deader than dry leaves next week," says the clerk at the tourist office whose name is Diamond Jim as he hands my kids free popcorn and serves my husband a cold sarsaparilla.

I have to be honest. Though we enjoyed our trip, we all had mixed feelings about Reno. It's not very pleasant to walk through a smoky hotel lobby with children and I'm still wondering what was in that doughnut bag. But we left with a long list of things to do next time. The Whitney Peak hotel has a 164'-tall climbing wall along the outside of the building, among the tallest in the world. There's a full-size outdoor ice skating rink on Virginia Street's main drag right at the Truckee River that's open all winter, and people skate late into the night under lights. And the outdoor activities around Reno include hiking in the Sierras, visiting the Animal Ark, a non-profit wildlife sanctuary and education center, hang-gliding and, of course, skiing 30 minutes up the road in Tahoe.

But it was time to go. "Don't want to leave Reno," my four-year-old pouts as we packed up the rented minivan and buckle her into the car seat.

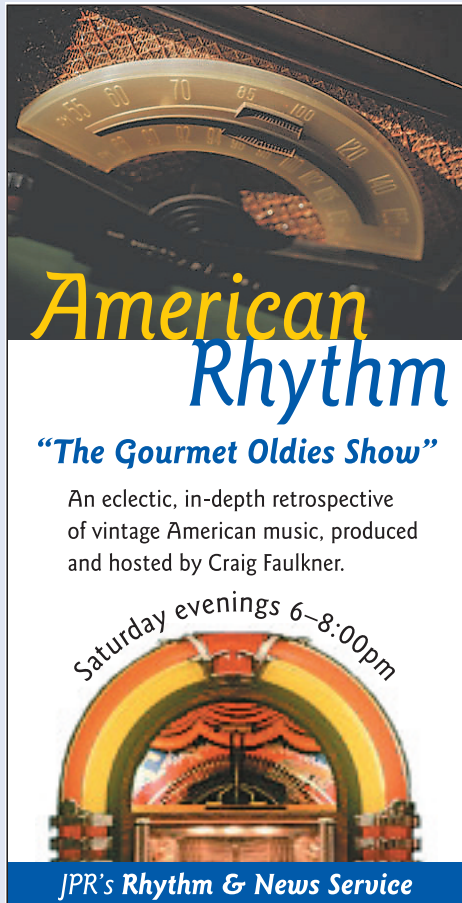
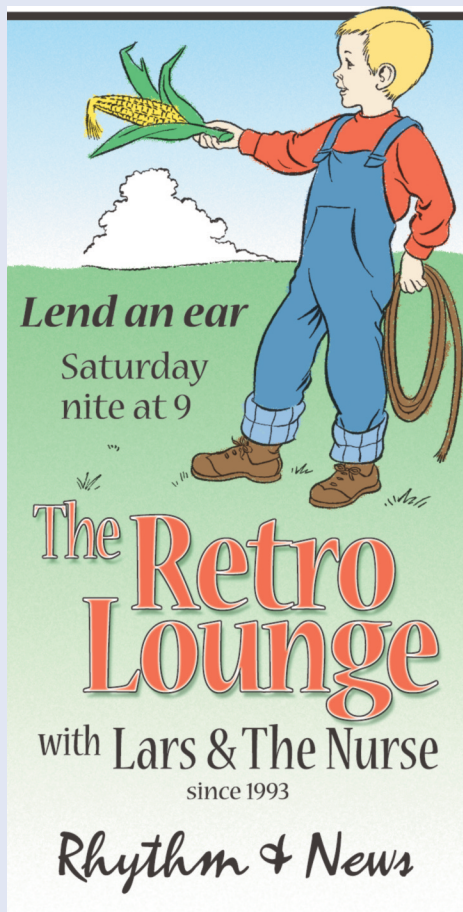
"What was your favorite part of the trip?" I ask.

"Everything!"

Jennifer Margulis is a travel, culture, and parenting writer and the author/editor of five books. Her articles have been published in *Smithsonian*, the *New York Times*, and the *Washington Post*. She lives in Ashland, Oregon with her husband and four children. Find out more at JenniferMargulis.net.

The Nevada Museum of Art in Reno is one of the best art museums in the Northwest. Plan to spend at least half a day to see the whole museum.





First... The News

Liam Moriarty

Getting Judgmental In The Newsroom

I always get a chuckle when I hear people say they don't follow the news because it's "filtered." What they want, they declare, is "unfiltered" news.

Good luck with that.

Fact is, all the news you get, from whatever source, is "filtered." When your wife comes back from the grocery store and tells you about the car accident she witnessed, everything she tells you is filtered through her perceptions, colored by her emotional reactions, affected by everything from the time of day to where she was standing in relation to the action. Someone else standing across the street could well give a very different account of that accident.

Likewise, the news you read or watch or listen to is "filtered" through the journalists and news organizations that produce it. And that can actually be a good thing. Immerse yourself in the no-holds-barred Bizarro World of certain internet news sites, and you begin to appreciate what trained professionals, using practiced news judgment tethered to a well-ingrained sense of journalistic ethics, can bring to your understanding of news events.

Here in the JPR newsroom, we take our cues from NPR and the approach to news that's made NPR the premier broadcast news organization in the nation. It's non-sensationalized, but engages your interest. It looks deeper than the headlines. It reveals the human dimensions in the events of the day. And it appeals to your better, more considered, more compassionate nature. That's the bar NPR sets, and here at JPR we strive to clear it every day.

One of the ways this comes into play is how we decide which stories to cover. Geoffrey Riley and Charlotte Duren have their own process for deciding what guests and topics to feature on the *Jefferson Exchange*. Likewise, Barbara Dellenback has her approach to determining what to put in her hourly newscasts on *Morning Edi-*

tion (which she described in June's *Jefferson Monthly*.)

Since I'm in charge of the features that go into the local/regional segments on *Morning Edition*, my focus is a bit different. In the features I report myself, as well as those I glean from our partner stations around the Pacific Northwest, I try to strike a balance between a number of competing values.

First of all, is it interesting? Does it reveal something new, valuable or important for JPR listeners? Will they care?

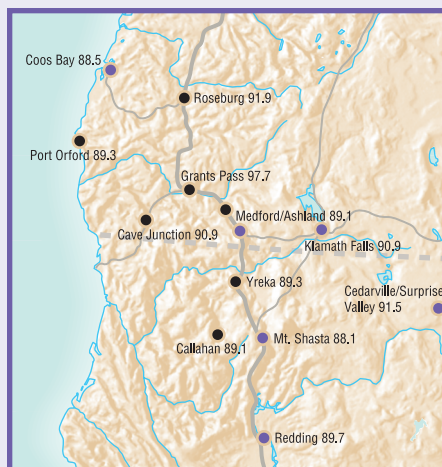
Then I decide how relevant the story might be to folks in our far-flung and diverse listening area. In general, I assume JPR listeners are intelligent, engaged and curious, not only about their hometown, but the greater Northwest. That's crucial, because JPR can't perform the service of your hometown daily newspaper. Our listening area extends from Mendocino to Eugene, and from the Pacific coast to somewhere in the Cascades. There are two states, parts of 20 counties and dozens of cities and towns that get our signal, not to mention the growing cohort of online listeners who stream our programming from anywhere on the planet. Given that scope and diversity, we don't often focus on the goings-on of this city council or that school district, unless the story has wider significance (the recent Jackson and Josephine County GMO votes, for example, or Ashland's proposed gun control ordinance).

Instead, we'll air stories that speak to issues you care about, say a successful project that helps the homeless in Seattle, or an innovative environmental program in Portland, or a look at tribes pushing for salmon protection in the upper Columbia River. We'll cover topics of statewide interest in Oregon or California, from same-sex marriage to medical marijuana to dealing with drought. We'll also look at national or even international issues that impact our

PROGRAM GUIDE

Rhythm & News

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Monday through Friday

5:00am Morning Edition
9:00am Open Air
3:00pm Q
4:00pm All Things Considered
6:00pm World Café
8:00pm Undercurrents
(Modulation Fridays 8–10pm)
3:00am World Café

Saturday

5:00am Weekend Edition
10:00am Wait Wait... Don't Tell Me!
11:00am Car Talk
12:00pm Radiolab
1:00pm Q the Music
2:00pm E-Town
3:00pm Mountain Stage
5:00pm All Things Considered

6:00pm American Rhythm
8:00pm Live Wire!
9:00pm The Retro Lounge
10:00pm Late Night Blues
12:00am Undercurrents

Sunday

5:00am Weekend Edition
9:00am The Splendid Table
10:00am This American Life
11:00am The Moth Radio Hour
12:00pm Jazz Sunday
2:00pm American Routes
4:00pm TED Radio Hour
5:00pm All Things Considered
6:00pm The Folk Show
9:00pm Folk Alley
11:00pm Mountain Stage
1:00am Undercurrents

listeners, such as immigration or climate change, but through a Northwest lens.

We think you have a wide-ranging interest in the world around you. That's why you listen to NPR. And here in the JPR newsroom, we're doing our best to "filter" out the petty, the shallow, the inconsequential, so you can know more about the things in your world – and your region – that matter most to you.

JUST A NOTE: We've recently expanded our feature offerings on *Morning Edition*. Now, if you're listening to one of our *Classics and News* stations, on many mornings you'll hear a regional feature after the 6:30 NPR newscast. On *Rhythm and News* stations, we usually air features after the newscasts at 6:30, 7:30 and again at 8:30.

We're just getting this ramped up and on some days you'll still hear NPR reports in some of those slots, but as we grow into it, we'll be bringing you more stories of interesting goings-on around the Northwest.

Liam Moriarty has been covering news in the Pacific Northwest for nearly 20 years. After covering the environment in Seattle, then reporting on European issues from France, he's returned to JPR, turning his talents to covering the stories that are important to the people of this very special region.

Theatre and the Arts *From page 11*

she is to helping her chatroom protégées.

This scene introduces the onstage collision of the two families. We've come to know the Ortizes through Yaz and Elliott's nostalgic narratives. We've also watched the two cousins spar affectionately over peripheral issues, watched and been impatient to get back to the fireworks of the *other* family. For of all the problems Ginny's death might have unleashed, for some reason the cousins concentrate on a decision to purchase exorbitantly expensive flowers for her funeral. This leads them to interrupt the meeting between Fountainhead and Odessa to inform her that she must pitch in to cover the cost. When she balks, Elliott recounts the horrific incident in her fatally disorganized past. In response, she tells him to pawn her computer. Again incomprehensibly, Yaz and Elliott do just that—getting \$15 toward the \$500 bill they've incurred—and causing terrible (altogether predictable) harm.

This arc does not leave Yaz and Elliott looking very good. Yaz will recover some of our respect when she decides to trade in her grand piano to buy Ginny's house and take on Ginny's altruistic role in the Puerto Rican community. But Elliott, who admits

without remorse to driving his mother to relapse, goes off to Hollywood to make a film about Iraq, armed a little too fortuitously with the card given him by a professor of Arab Studies early in the opening scene.

Water by the Spoonful is the middle play of Hudes's *The Elliott Trilogy*, yet Elliott is its least interesting character. The Iraqi ghost that trails him remains undeveloped; in fact, war trauma is displaced by childhood trauma as the reason for Elliott's inability to connect and feel. Perhaps the third play opens a door to his growth and forgiveness of himself and others.

Molly Tinsley taught literature and creative writing at the U. S. Naval Academy for twenty years. Her latest book is the spy thriller *Broken Angels* (www.fuzepublishing.com)

PROGRAM GUIDE CLASSICS & NEWS

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Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

5:00am Weekend Edition
8:00am First Concert
10:00am Lyric Opera of Chicago
2:00pm Played in Oregon
3:00pm Car Talk
4:00pm All Things Considered

5:00pm New York Philharmonic
7:00pm State Farm Music Hall

Sunday

5:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm Keeping Score
8:00pm State Farm Music Hall

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Brookings 91.1	Crescent City 91.1	LaPine, Beaver Marsh 89.1	Weed 89.5
Burney 90.9	Etna/Ft. Jones 91.1	Lincoln 88.7	
Camas Valley 88.7	Gasquet 89.1	Mendocino 101.9	
Canyonville 91.9	Gold Beach 91.5	Port Orford 90.5	
Cave Junction 89.5	Grants Pass 101.5		
Chiloquin 91.7	Happy Camp 91.9		

Classics & News Highlights

* indicates birthday during the month.



Baritone Roberto Frontali takes on the title role in the L.A. Opera's production of "Falstaff."

First Concert

July 1	T	Moeran: Second Rhapsody
July 2	W	Gluck*: Trio Sonata in F major
July 3	T	Gaubert*: Troisième Sonate
July 4	F	R. Thompson: <i>The Testament of Freedom</i>
July 7	M	Mahler*: <i>Adagietto</i>
July 8	T	Grainger*: <i>In a Nutshell</i>
July 9	W	Diamond*: <i>Rounds for String Orchestra</i>
July 10	T	Wieniawski*: Violin Concerto No. 2
July 11	F	JS Bach: Flute Sonata in B minor
July 14	M	Davaux: <i>Symphony on Patriotic Airs</i>
July 15	T	Bernstein: <i>Chichester Psalms</i>
July 16	W	Ysaÿe*: Sonata No. 4
July 17	T	Handel: Suite from <i>Water Music</i>
July 18	F	Wolf-Ferrari: Idillio-concertino in A major
July 21	M	Beethoven: Sonata No. 31
July 22	T	Falla: Dances from <i>Three-Cornered Hat</i>
July 23	W	Fauré: Piano Trio
July 24	T	Boccherini: Cello Concerto No. 8
July 25	F	Casella*: Suite in C major
July 28	M	Adams: <i>Lollapalooza</i> (Britt 2013)
July 29	T	Glazunov*: <i>Le Chant du Destin</i>
July 30	W	Stravinsky: Violin Concerto (Britt 2013)
July 31	T	Liszt*: <i>Hamlet</i>

Siskiyou Music Hall

Jul 1	T	Chopin: Cello Sonata in G minor
Jul 2	W	Ries: Symphony No. 6
Jul 3	T	Janáček*: <i>On An Overgrown Path</i>
Jul 4	F	Gillis: <i>Star-Spangled Symphony</i>
Jul 7	M	Cherubini: String Quartet No. 3
Jul 8	T	Brahms: Serenade No. 1
Jul 9	W	Respighi*: <i>Church Windows</i>
Jul 10	T	Mendelssohn: String Quintet No. 2
Jul 11	F	Rubinstein: Symphony No. 3
Jul 14	M	Finzi*: Cello Concerto, Op. 40
Jul 15	T	Reicha: Woodwind Quintet No. 4 in D major
Jul 16	W	Strauss: <i>Aus Italien</i>
Jul 17	T	Dvorák: Piano Concerto in G minor
Jul 18	F	Schubert: Symphony No. 6
Jul 21	M	Beethoven: Triple Concerto in C
Jul 22	T	Rimsky-Korsakov: <i>Scheherazade</i>
Jul 23	W	Berwald*: Piano Quintet No. 2
Jul 24	T	Bloch*: Violin Sonata No. 1
Jul 25	F	Field*: Piano Concerto No. 2
Jul 28	M	Schumann: Symphony No. 2
Jul 29	T	Bartok: Concerto for Orchestra (Britt 2013)
Jul 30	W	Mozart: <i>Jupiter Symphony</i>
Jul 31	T	Shostakovich: Symphony No. 5 (Britt 2013)



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5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am The Takeaway
11:00am Here & Now
1:00pm The World
2:00pm To the Point
3:00pm Fresh Air
4:00pm On Point
6:00pm Fresh Air (repeat)
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
8:00am World Link
9:00am Day 6
10:00am Living On Earth
11:00am Science Friday
1:00pm West Coast Live
3:00pm A Prairie Home Companion
5:00pm To the Best of Our Knowledge
7:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am TED Radio Hour
11:00am On The Media
12:00pm A Prairie Home Companion
2:00pm Backstory
3:00pm Le Show
4:00pm Travel with Rick Steves
5:00pm This American Life
6:00pm Fresh Air Weekend
7:00pm BBC World Service



Patricia Bardon plays 'Carmen' with the L.A. Opera.

Lyric Opera of Chicago

July 5 **La Clemenza di Tito**

by Wolfgang Amadeus Mozart

Andrew Davis, conductor; Matthew Polenzani,
Joyce DiDonato, Amanda Majeski, Cecelia Hall,
Emily Birsan, Christian Van Horn

Los Angeles Opera

July 12 **Falstaff** by Giuseppe Verdi

James Conlon, conductor; Roberto Frontali,
Carmen Giannattasio, Marco Caria, Ekaterina
Sadovnikova, Juan Francisco Gatell, Erica
Brookhyser, Ronnita Nicole Miller, Robert
Brubaker, Rodell Rosel, Valentin Anikin

July 19 **Carmen** by George Bizet

Plácido Domingo, conductor; Patricia Bardon,
Brandon Jovanovich, Pretty Yende, Ildebrando
D'Arcangelo, Valentin Anikin, Daniel Armstrong,
Hae Ji Chang, Cassandra Zoé Velasco, Keith
Jameson, Museop Kim, Melissa Treinkman, Abdiel
Gonzalez, Steven Pence

July 26 **Die Zauberflöte (The Magic Flute)** by
Wolfgang Amadeus Mozart

James Conlon, conductor; Janai Brugger,
Lawrence Brownlee, Erika Miklósa, Evan Boyer,
Rodion Pogosssov, Amanda Woodbury, Rodell
Rosel, Hae Ji Chang, Cassandra Zoé Velasco,
Peabody Southwell, Phillip Addis, Drew Pickett,
Charles Connon, Jamal Jaffer, Vladimir Dmitruk,
Valentin Anikin



Matthew Polenzani, Joyce
DiDonato, and Amanda
Majeski are currently
heating up the stage in
Lyric's new-to-Chicago
production of Mozart's
"La Clemenza di Tito."

For more information about arts events,
visit our online Events Calendar
at www.ijpr.org.

ARTSCENE

Send announcements of arts-related events to:
ijprarts@ijpr.org
July 15 is the deadline for the September issue.

ROGUE VALLEY

Theater

◆ Oregon Shakespeare Festival 2014:

Angus Bowmer Theatre

- *The Tempest* thru Nov 2
- *The Cocoanuts* thru Nov 2
- *The Sign in Sidney Brustein's Window* thru

Jul 3

- *A Wrinkle in Time* thru Nov 1
- *The Great Society* Jul 23 thru Nov 1

Thomas Theatre

- *The Comedy of Errors* thru Nov 2
- *Water by the Spoonful* thru Nov 2
- *The Family Album* Jul 1 thru Aug 31

Allen Elizabethan Theatre

- *Richard III* thru Oct 10
- *Into the Woods* thru Oct 11
- *Two Gentlemen of Verona* thru Oct 12

Located at 15 S. Pioneer St., Ashland. (541)482-4331 / 1(800)219-8161 www.osfashland.org

◆ Oregon Cabaret Theatre continues its performances of *Ain't Misbehavin'* thru Aug 31. First & Hargadine Sts., Ashland. (541)488-2902 www.oregoncabaret.com/season.html

◆ Thanks for the Memories Theatre opens its 2014 season with an original work, *Leave It on the Stage*, written and directed by Artistic Director Peter Wickliffe. Weekends Jul 3 thru Jul 20. Located at 1287 Oak Street Ashland (541) 499-3288 tftmtheatre.com

◆ Randall Theatre Company continues performances of *Death of a Salesman* thru Jul 6. Located at #10 3rd St. (Front & 3rd Streets), Medford. (541) 632-3258 www.randalltheatre.com

◆ Camelot Theatre Company presents *Les Miserables* thru July 27. Located at Talent Ave. and Main St., Talent. (541)535-5250 www.CamelotTheatre.org

Music

◆ Britt Festivals present:

- An Evening with Pink Martini and singer China Forbes, Jul 5
- Amos Lee / Black Prairie, Jul 16
- An Evening with Lyle Lovett and His Large Band, Jul 17
- Tedeschi Trucks Band / Rich Robinson of the Black Crowes, Jul 18
- Tori Amos: Unrepentant Geraldines Tour / Special Guest TBA, Jul 19
- Tommy Emmanuel / Antsy McClain, Jul 26

Britt Pavilion in Jacksonville. (541) 773-6077 www.brittfest.org

◆ Siskiyou Music Project Summer Music Project presents: Occidental Gypsy ~ World Gypsy Music Quintet from Rhode Island on Saturday, July 12 at



Britt Festivals presents Tori Amos as part of her "Unrepentant Geraldines Tour" on Saturday July 19.

7:00pm. Jazz In The Vineyard, Paschal Winery, 1122 Suncrest Road, Talent. (541)488-3869 www.siskiyoumusicproject.com

◆ American Band College Fireworks Concert, Jul 4 at 8:00pm Ashland High School Stadium, 201 S. Mountain Avenue, Ashland www.ashlandchamber.com

◆ Historic Rogue Theatre presents:

- Asleep at the Wheel, on July 5
- Saving Abel on July 17
- American Graffiti Night on July 23

Located at 143 SE "H" St., Grants Pass. (541)471-1316 www.roguetheatre.musictoday.com

Exhibitions

◆ Rogue Gallery & Art Center presents the following:

- Main Gallery/Artists Eugene Bennett & Friends thru Jul 3
- Members Gallery/Themed, Boldly Create thru Jul 23
- Community Gallery/ Eugene Bennett thru Jul 11
- Exhibit: Bodies for the Billions Jul 12 thru Aug 15

Located at 40 S. Bartlett St., Medford. (541)772-8118 www.roguegallery.org

◆ Wiseman Gallery presents works by Lauren Odell Usher Sharpton entitled "You, Me, and the Rest of the World" Jul 7 thru Aug 28. Located on the Main Campus of Rogue Community College in Grants Pass. (541)956-7241 www.roguecc.edu/galleries/wiseman

◆ FireHouse Gallery presents works of Joseph Lastomirsky "American Pilgrimage" Jul 2 thru Jul 31. Located in the Historic City Hall at H and 4th Sts., Grants Pass. (541)956-7489 www.roguecc.edu/galleries/firehouse

◆ Grants Pass Museum of Art continues these monthly events:

- Second Friday Poetry on Jul 11
- Susan Montague & Stacie Smith "Faces" thru Jul 25
- Tamar Assaf: "Manimal: Jul 29 thru Sep 26

Located at 229 SW G St., Grants Pass. (541)479-3290 www.gpmuseum.com

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541)488-8430 www.ashlandgalleries.com

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries, and



"Keep on Truckin'" is a video and photography exhibition that investigates the dreams, hopes and aspirations that exist for truck drivers, at the Morris Graves Museum of Art in Eureka.



PHOTO: A. KRAFT

The historic Holly Theatre offers a behind-the-scenes look at the restoration of Medford's iconic 1930 show-palace on July 5.



The Wiseman Gallery in Grants Pass presents works by Lauren Odell Usher Sharpton entitled "You, Me, and the Rest of the World" through August 28.

restaurants at H and 5th Sts. from 6–9 pm. (541)787-7357

◆ 3rd Friday Artwalk in Historic Downtown Medford from 5–8 pm. Located in Theater Alley, Bartlett St., E. Main St. and Central Ave. www.visitmedford.org/index-artwalk

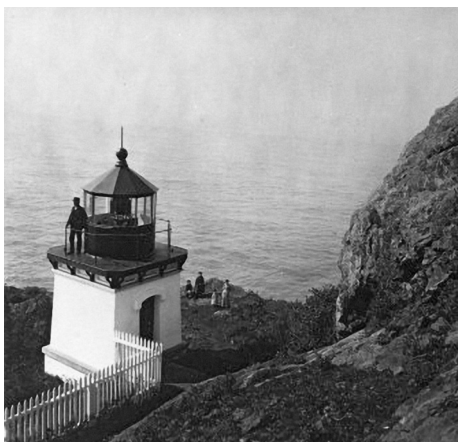
Other Events

◆ The historic Holly Theatre offers a behind-the-scenes look at the restoration of Medford's iconic 1930 show palace on July 5. (541)772-3797. www.hollytheatre.org

OREGON AND REDWOOD COAST

Theater

◆ Mendocino Theatre Company continues its presentation of *The Oldest Profession* by Paula Vogel thru July 13. The presentation of *The Graduate* by Terry Johnson begins July 31. Located at



Trinidad Museum presents Trinidad Lighthouse 1871 – Present on display until December 2014.

45200 Little Lake St., Mendocino. (707)937-4477 www.mendocintheatre.org

◆ Dolphin Playhouse presents *The Bad Children* on Jul 11. Located at 580 Newmark, Coos Bay. (541)808-2611 www.thedolphinplayers.webs.com

Music

◆ Pistol River Concert Association presents Time Sawyer on Jul 12. Friendship Hall, 24194 Carpenter Rd., Pistol River. (541)247-2848 www.pistolriver.com

Exhibitions

◆ Humboldt Arts Council and the Morris Graves Museum present *This Land is Your Land* Jul 5 thru Aug 24 and *Open Country and Keep on Truckin'* Jul 2 thru Aug 24. The Morris Graves Museum of Art is located at 636 F St., Eureka. (707)442-0278 www.humboldtarts.org

◆ Coos Art Museum presents the following:
· 21st Annual Maritime Art Exhibit Jul 12 thru Sep 27
· *Plein Air Paint Out*, dinner, awards, and art auction. Jul 12

Located at 235 Anderson Ave., Coos Bay. (541)267-3901 www.coosart.org

◆ Trinidad Museum presents Trinidad Lighthouse 1871–Present on display until Dec 2014. Located in the historic Sangster-Watkins-Underwood House at 400 Janis Court at Patrick's



Britt Festivals present Amos Lee and Black Prairie on the hill in Jacksonville on July 16; this performance is sponsored by JPR.

Point Dr., Trinidad, CA. (707)677-3883 www.trinidadmuseum.org

ROSEBURG/EUGENE

Music

◆ The Cuthbert Amphitheater presents:
· Slightly Stoopid w/Steven Marley on Jul 9
· Jurassic 5 w/Dilated Peoples on Jul 10
· Goo Goo Dolls and Daughtry on Jul 18

Located in Alton Baker Park close to the Science Factory at 2300 Leo Harris Parkway, Eugene OR (541) 762-8099 www.thecuthbert.com

NORTHERN CALIFORNIA

Theater

◆ The Historic Cascade Theatre Performance Series presents:

- Los Lonely Boys – Jul 12
- Arrival the Music of ABBA – Jul 18
- Kidz Bop – Jul 26

Located at 1733 Market St., Redding. (530)243-8877 www.cascadetheatre.org

◆ Shasta College Theater presents *Chicago* Jul 10 thru Jul 26. Ticket outlet: Cascade Theatre, 1733 Market St., Redding. (530)243-8877. Theater located 11555 Old Oregon Trail, Redding.

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Artscene *From p. 29*

www.shastacollege.edu/theatre

◆ Riverfront Playhouse presents *The Dixie Swim Club* weekends Jul 12 thru Aug 9. Ticket outlet: Cascade Theatre, 1733 Market St., Redding. (530)243-8877 Playhouse located at 1620 E. Cascade Ave., Redding. (530)221-1028 www.riverfrontplayhouse.net

Music

◆ Dunsmuir presents *Jazz in the Canyon* Jul 3 thru Jul 6 at various venues throughout Dunsmuir. Further information may be obtained from the Dunsmuir Chamber of Commerce. (530)235-2177 www.dunsmuir.com

Exhibitions

◆ Turtle Bay Exploration Park presents the following events and exhibits:

- Walk on the Wild Side Animal Show thru Sep 1
- Wings of Summer: Butterflies! thru Jul 6
- Identity: An Exhibition of You thru Sep 1

Turtle Bay is located at 844 Sundial Bridge Dr., Redding. 1(800)887-8532 www.turtlebay.org

◆ Liberty Arts presents *ArtRoster: Painters of Mt. Shasta* thru Jul 25. Located at 108 W. Miner Street, Yreka. (530) 842-0222 www.libertyartsyreka.org

◆ The Siskiyou County Historical Society and the Siskiyou County Museum present an ongoing collection of artifacts, photographs, and exhibits. Located at 910 S. Main St., Yreka. (530)842-3836 www.siskiyoucountyhistorical.society.org

Other Events

◆ Mt. Shasta presents "Shasta Yama" Taiko Drum Festival, Jul 26. Shastice Park, Rockfellow Drive, Mt. Shasta. (530)859-8686. www.shastayama.org



Pistol River Concert Association presents Time Sawyer on Saturday July 12.

KLAMATH

Music

◆ Ross Ragland Theater presents the following:
· Ragland Summer Youth Camp presents:
Peter Pan, Jr. Jul 19 & 20

Located at 218 N. 7th St., Klamath Falls.
(541)884-LIVE www.rrtheater.org

◆ Klamath Blues Society sponsors a Blues Jam every Thurs. 8:30 pm at the American Legion, 228 N. 8th St., Klamath Falls. (541)882-0475 www.klamathblues.org

Exhibitions

◆ The Klamath Art Gallery presents Photography by Jack Noller, Jul 1 thru Jul 27. Located at 120 Riverside Dr., Klamath Falls. (541)883-1833 www.klamathartgallery.blogspot.com

◆ The Favell Museum of Western Art and Native American Artifacts presents an on-going exhibition of over 100,000 Indian artifacts. Located at 125 W. Main St., Klamath Falls. (541)882-9996 favellmuseum@gmail.com



The Historic Cascade Theatre Performance Series presents Los Lonely Boys on Saturday July 12.



2014-2015
PERFORMANCE SERIES



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JULY 12



AUGUST 1



AUGUST 5

2014 BRITT CLASSICAL FESTIVAL

August 1 - August 17 • Jacksonville, Oregon



*Maestro Teddy Abrams'
inaugural season*

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exciting programs, traditions old & new
and you!



FOR INFORMATION ON PROGRAMS, GUEST ARTISTS & TICKETS:
www.brittfest.org • 541-773-6077 • 216 W. Main St., Medford

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